



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

No. 34, "Lonely," is a lovely theme, tenderly descriptive of the poetry, and containing some excellent modulations, the C flat expressing the sense of silent weariness with admirable effect. The "Thuringian Volkslied," No. 35, is the Parting Song, from a lover to his mistress, flowing in beautiful melodic phrases of two bars each; and with just enough modulation to take off from the feeling of monotony. As we have already indicated, the words of Mr. Oxenford are most appropriate throughout, full of poetical thought, and as carefully and delicately expressive of every shade of feeling in the airs as are the words of Moore to the national melodies of Ireland. The harmonies and accompaniments are extremely judicious; and altogether this will be found a most attractive volume to the lovers of German melody.

*Gipsy Life.* The English version by John Oxenford. Composed by Robert Schumann.

THIS is a short and highly characteristic choral piece in E minor, to which Mr. Oxenford has written some words which, as in the work we have noticed above, fit the music to perfection. The phrase in C major (reminding us, by the way, of a portion of Weber's Huntsman's Chorus in *Der Freischütz*) is exceedingly happy; and the solos, for each voice, are most effective. This will prove an attractive piece to choral societies in search of music not positively worn threadbare.

*Evening.* A Four-part Song, composed by Arthur S. Sullivan.

A new part-song by the author of "O, hush thee, my babe," must at least be interesting to all lovers of pure vocal harmony; and to all such we would say, "If you admire the chaste and flowing harmonies of the one, you would not fail to appreciate the same characteristics in the other." The words here annexed will sufficiently show the general tone of the song, especially when it is remembered that they are set to the music of Mr. Sullivan:

Peace breathes along the shades  
Of every hill;  
The tree tops of the glades  
Are hushed and still;  
Be patient, weary heart:—anon  
Thou too shalt be at peace.

METZLER AND CO.

*Exeter Hall.* A Sunday Evening Monthly Magazine of Sacred Music. No. 5, June.

THIS serial is carefully got up; and to all who feel that the repertoire of sacred music is not already sufficiently extensive, the "Evening Hymn" by R. Redhead, and "Weep not for me," by J. L. Hatton, will be most welcome; for both are well written, and more especially Mr. Hatton's song, which is thoroughly sacred in feeling. Dr. Rimbauld's arrangements from Handel form an attractive feature in the magazine; and the "Sunday evenings at the Harmonium" will be a great boon to many who possess this domestic organ, which seems as rapidly making its way into our drawing-rooms as the pianoforte did before it. A well executed illustration of the old Music-Hall in Fishamble Street, Dublin, where the *Messiah* was first performed, as well as a fac-simile from the M.S., in Handel's writing, of three bars of "I know that my Redeemer liveth," accompany the present number.

R. COCKS AND CO.

*The Opera Bouquet. Pianoforte Duets.* By Immanuel Liebhich. Nos. 1 and 2.

THESE are two numbers of a set of twelve Operatic Fantasias, arranged for two performers. They may be recommended to young pianists, not only because they contain some of the most pleasing melodies from the operas, but because there is something to interest both players, a feature which we consider of the utmost importance in juvenile duets. No. 1 is from *Oberon*, and No. 2 from *Don Giovanni*. The subjects in No. 2 are divided so equally between the *primo* and *secondo*, as to give no possible cause for jealousy on the part of either performer.

*Far away.* Song. The Poetry from "Summer Songs of Country Life."

*Absalom.* A Sacred Song. The Poetry from Holy Writ

Both composed by Miss M. Lindsay (Mrs. J. Worthington Bliss).

As in all Miss Lindsay's songs, there is feeling for melody in these compositions; but if ladies are to write for ladies, we should like them to throw a little more heart into their work. A flowing subject, harmlessly accompanied, is scarcely as much as a reviewer would like to write of any music submitted to him; but we fear that on the present occasion it is as much as with justice can be said, even of the sacred song, which is by far the better of the two. Miss Lindsay has written some deservedly popular vocal compositions; and we hope will yet add others of equal merit to her already extensive catalogue.

LAMBORN COCK, ADDISON AND CO.

*Morning and Evening Service, in A.* Composed by Wm. Lockett.

WE must first of all ask Mr. Lockett why he found it necessary to publish this Service in its present incomplete state. The omission of the *Credo* and *Gloria in Excelsis* would have been intelligible had the *Sanctus* and *Kyrie* been also omitted, but to give the least important portion of the Communion Service, and altogether ignore the rest is a blunder, to say the least of it. Again, we desire to ask, how long is the error to be perpetrated of inserting the words "of the majesty" in the middle of the *Sanctus*. Had it not been for the indifference of the clergy, the mistake must, ere this, have been rectified in every church in the kingdom. And now to speak of the music. It is a matter of some curiosity to us how certain things came to be written, and still more are we surprised that other things should attain to the dignity of print. It is generally supposed that a musician, if he be wise, never sits down to write unless he has something definite to say; in other words, the ideas are conceived in his brain and submitted to his judgment before he takes his pen in his hand. If Mr. Lockett had followed this recognized formula, it is difficult to understand how his judgment could have allowed him to commit his conceptions to paper: for, however much we may regret the necessity, we must honestly say we consider them neither new nor good. In these days when we are suffering from a plethora of such music as King in C, Boyce in A, and Jackson in F; that is to say, music which is either positively bad, or otherwise simply not good, it appears to us a great mistake to add one more to the list which is already far too long. Surely Mr. Lockett must be aware of the development which, inaugurated by Dr. Wesley, has been carried on by Mr. E. J. Hopkins, Dr. Garrett, Mr. J. B. Calkin, Mr. G. A. Macfarren, and last, but not least, Mr. Henry Smart. Let Mr. Lockett study the works of these men, and note how the music, when taken away from the words, is still music; when again united to the words it is intended to illustrate, it adds a heavenly radiance such as nothing else in this world can possibly give. Mr. Lockett has considerable talent: had this not been the case, he may have been assured we should not have spent our time in reviewing him. We hope when he next comes before the world with a musical publication, he will write it in the modern notation, and let it be imbued with a thoroughly modern religious tone of feeling.

*Chanson d'Amour.* 4th Impromptu. By Walter Macfarren.

AN elegantly written trifle, based upon a quaint subject in G minor, which is adhered to with a pertinacity which fully justifies the title of the piece. The second theme, with its flowing semiquaver accompaniment, forms a good contrast with the opening phrase; and the true final plagal cadence, ending in the major, breathes somewhat of the olden time when there was perhaps a little more chivalric feeling surrounding the "Chanson d'Amour"